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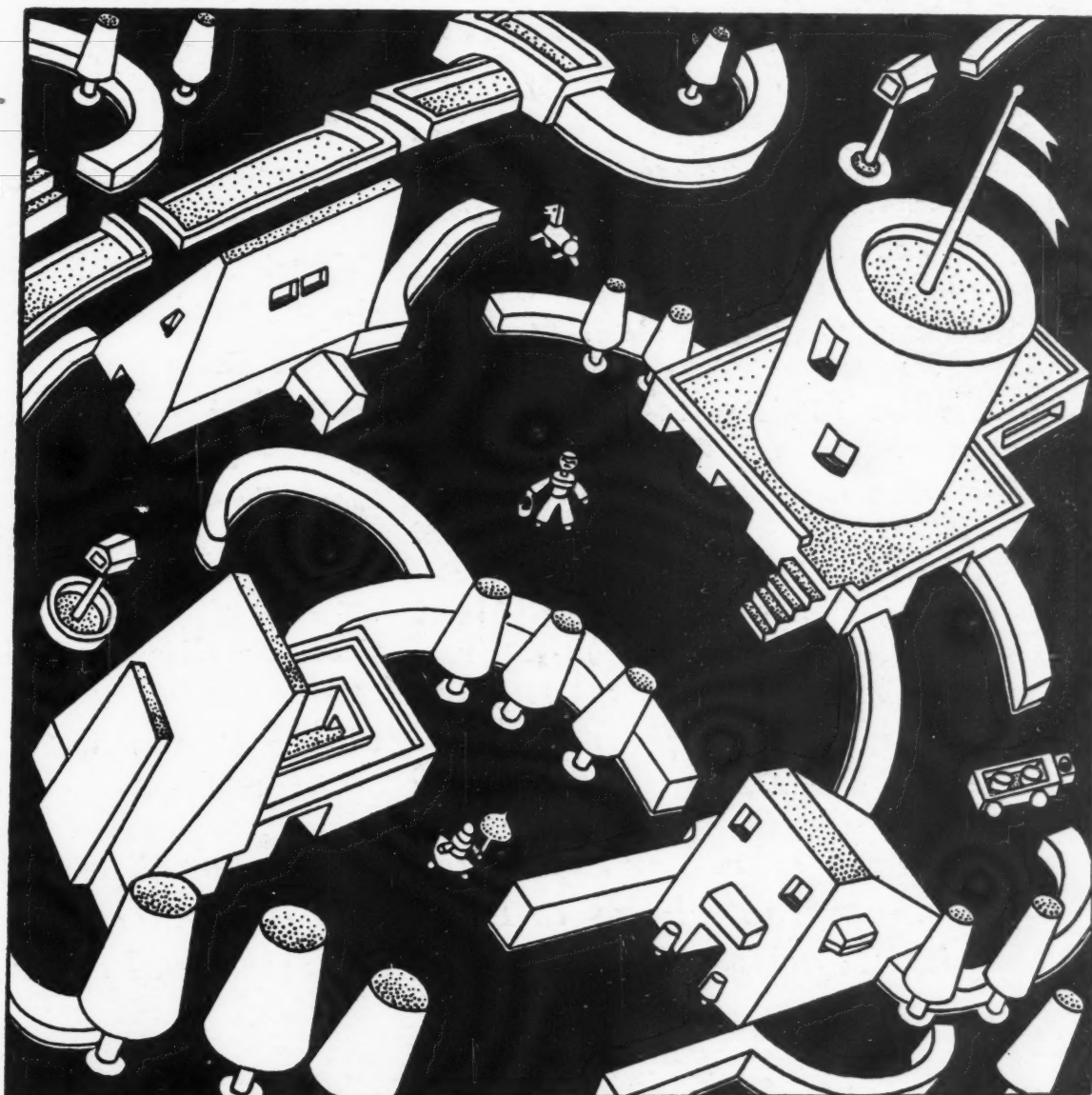
NOV. 1933
VOL. 35 NO. 5

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DESIGN

PUBLISHED IN THE INTEREST OF THE DECORATIVE ARTS

FELIX PAYANT, Editor

DEPARTMENT OF FINE ARTS
OHIO STATE UNIVERSITY COLUMBUS

VOL. 35

NO. 5

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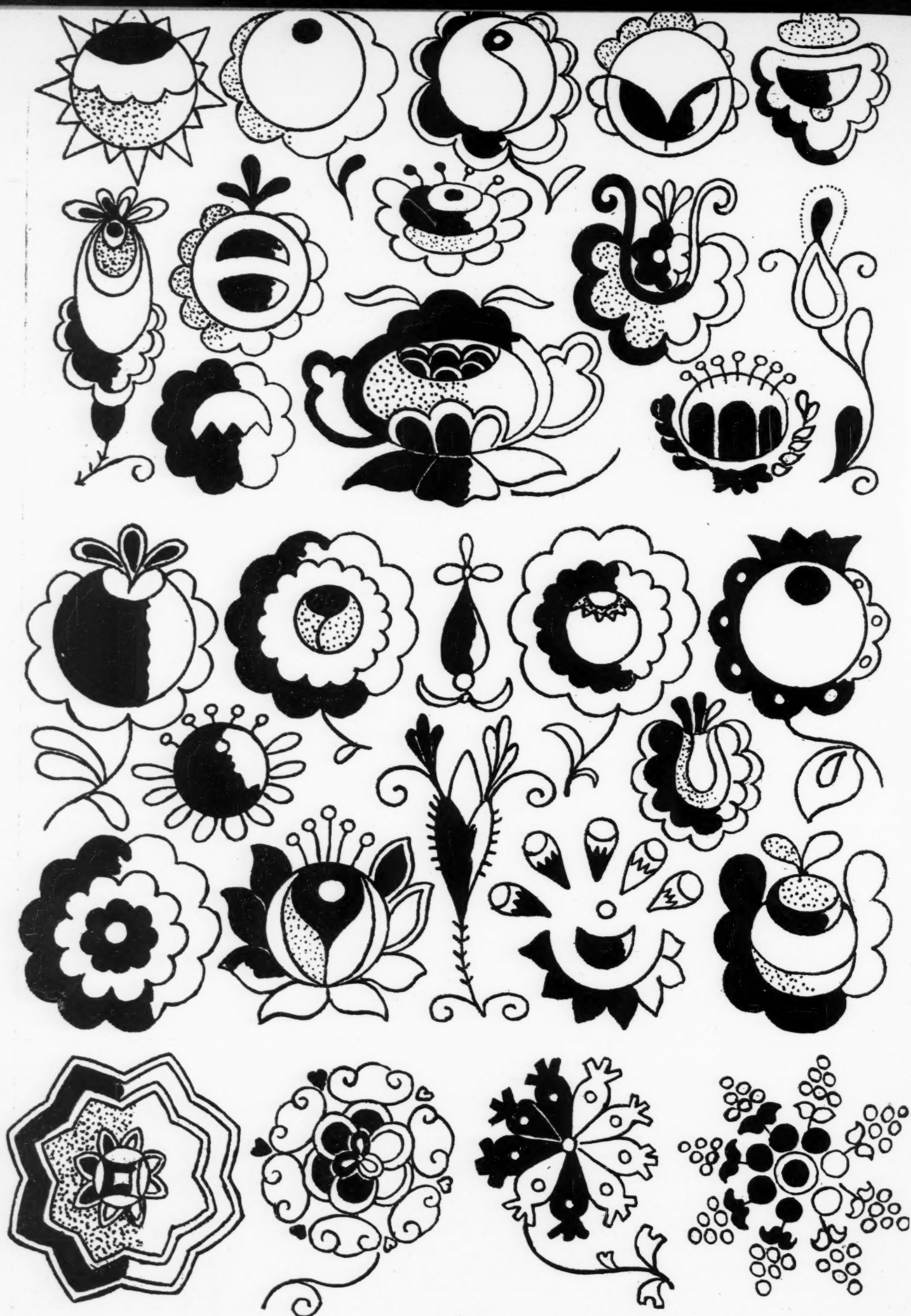
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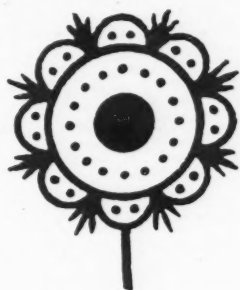
A. M. THOMPSON
Secretary

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CZECHO-SLOVAKIAN FLOWER MOTIFS

THE EDITOR'S PAGE



THIS number of DESIGN is so arranged as to present many stimulating points of view with some new materials along the line of making creative work more experimental. Ever since a prominent superintendent of schools said in bombastic tones that he had found that art was not experimental and was taught at the present time in his schools exactly as it was taught twenty years ago, we feel some responsibility of taking an opposing point of view. If art is anything to man, it is certainly a live activity, ultimately associated with life and its needs. If our material needs are to be satisfied in the best possible manner, experiment, study and research are indispensable. The matter of arriving at design through the study of nature is always a rich field of endeavor. Flower forms through their alluring proportion, rhythm and color seem to possess that necessary structural quality and joy so vital in the interests of the youth. So we are featuring several points of view, with text and illustrations, this month for the consideration of teachers and young designers. We hope they will be of interest.

IS ART becoming more necessary in the lives of the cultured people of America? This is a question asked on all sides by the thinking public. Almost daily in our mail come letters from various sections of the country referring to the fact that people want more art. In New York, theatre critics, actors, playwrights and other persons engaged in various occupations are gathering in the studios of such popular painters as Neysa McMein to try their hand at some form of art expression. Business men and women everywhere are growing eager to enter that recreational field offered by creative arts. Increased leisure and the concomitant interest in what constitutes real rich living is bringing more and more persons to art as a means of detaching themselves from the material and humdrum of intensive business. Can it be that just as wealth is to be more evenly distributed in the future when we are to be rich collectively because no one is rich, individually, that art is to be practiced by the masses with fewer and fewer professional?

RECENTLY since our expansion of policy and the many changes in the layout of our magazine compliments have been pouring in from all corners of the country. We wish to take this way of thanking those supervisors and leaders in the large art centers who have been giving us unsolicited their moral and professional support. We cannot be too enthusiastic concerning those teachers who are co-operating with us in securing the club subscriptions and broader distribution of DESIGN among those who need it. Would that some good souls could do a little missionary work among those teachers of industrial arts in our schools who go in for a type of product which is somewhat questionable from the angle of good taste and character building. What an opportunity is lost by those working in wood, cement, metal and the various construction materials in our schools. It seems, with few exceptions that shop classes produce a type of thinking which is anything but cultural. Is not creative thinking, good taste and sensitivity for the best in taste worth working for? It seems that the present state can not continue much longer when industry on all sides is demanding good design. Must our school always follow and never lead as art influences?

FELIX PAYANT

IN THE WORLD OF CONTEMPORARY DESIGN

FOUR CENTURIES OF PROGRESS

● Lee Simonson has now reached Switzerland in his trip through Europe to collect material for the International Exhibition of Theatre Art, which he is directing and which will be held in January at the Museum of Modern Art, 11 W. 53rd Street. Four centuries of progress in the art of the theatre will be shown by period and by country, with models and drawings of stage sets and costumes from Sweden, Germany, France, England, Austria, Italy, Switzerland, Czechoslovakia and the U.S.S.R.

Word has just been received from Mr. Simonson that the National Museum of Sweden has consented to lend a rare series of ten drawings of costume figures made for an Italian pageant about the year 1550 by Primaticcio, the Italian who decorated Fontainebleau for Francois I. Mr. Simonson is enthusiastic about the importance of the loan and writes: "Beautiful drawings—or rather water colors—with all the bloom of the Renaissance on them. They have had a special catalog published on them by Oswald Swen—no less. And they anticipate Inigo Jones by 100 years."

The International Exhibition of Theatre Art will occupy the first three floors of the Museum. A major portion of it will be devoted to the work of American scene designers and will consist of models, large drawings for costumes and sets, and thumbnail sketches of stage effects.

DESIGNS AND CRAFTS

● Courses in design, drawing, and various crafts are now being offered by the New York State Adult Education Department, to those unemployed or semi-employed men and women who are desirous of giving serious attention and study in return for their

instruction. Teachers prominent in various fields of art are in some cases giving their services, and the teaching staff itself offers employment to recognized trained instructors who are not otherwise occupied at present. Classes are held at convenient morning, afternoon and evening hours at various public schools throughout New York City and elsewhere.

SCHOLARSHIPS FOR AMATEURS

● The vastly increased interest in art on the part of people in widely varied occupations is indicated by the announcement of scholarships awarded to amateur entrants in the Art Students League competition. Twenty-nine men and women received scholarships for awards for merit in a contest open to the public. The winners will receive instruction in art for one year. There were 1115 contestants from thirty-six States and more than a score of foreign countries.

Those who won the scholarship included a preacher, an iron worker, a hair dresser, a carpenter, a postman, a barber, a stenographer, a plumber and a Park Avenue governess. This proof of the ability of everyday workers to appreciate and produce fine design is a strong indication that America is becoming increasingly "art-conscious,"—a condition much to be desired but not achieved in the past.

ART LENDING LIBRARIES

● Art lending libraries are springing up all over the country,—some free to the public, as in the New York Public Library, others charging a small fee for rental with option to buy. One of the latter type has been established in the New Weston Hotel, New York, as a special convenience to guests. Growing numbers of art lovers are availing themselves of this service.

DECORATIVE ARTS DEPT. EXPANDS

● Announcement has just been made by the Metropolitan Museum of Art of curators for the new divisions created in the Department of Decorative Arts, to take effect on the first day of the coming year.

The new appointments are: Curator of Renaissance and Modern Art, Preston Remington; of Medieval Art, James J. Rorimer; of the American Wing, Joseph Downs. These various branches of decorative art have been growing steadily in importance in the Metropolitan during the last few years, and the new arrangement has been made so that each division may receive the full attention of its own curator and his associates.

A great new centre for the study of art is to be opened in December in the William Rockhill Nelson Gallery in Kansas City. A huge building will house large and varied collections and offer to the public an opportunity to increase its knowledge of the art of various periods and countries.

EMERGENCY WORKERS MEET

● A joint meeting of the Artists' Group of the Emergency Work Bureau and the Artists' Cooperative of the College Art Association was held October 27th at the New School for Social Research, to determine the ways and means for expanding their last year's program, offering the work of more than a hundred artists to decorate public buildings and to teach visual art to children and adults in schools and settlement houses.

INCREASING SCOPE OF MODERN MUSEUM

● In the library-penthouse of The Museum of Modern Art, the Membership Committee of that organization held its first luncheon meeting of the season yesterday. Announcement was made that the

Continued on page 25

DESIGN

DESIGN AIDS ART APPRECIATION

By FELIX PAYANT

How many art teachers realize that they as art teachers have been given the privilege of promoting the most universally understood form of expression in the life of man, more generally understood than religion and science, a common bond of understanding throughout all times, from the cave man down to Norman Bel Geddes? Do we realize that there are some things necessary to the human race which art alone can supply? We must believe that Art is a way that the Divinity is constantly asserting itself through the work of man—his inspiration, creative work, imagination and restraint.

If life seems hard it is usually because it lacks beauty or art qualities, and when we think of the fundamental force of this work it would seem that too often we have failed. We have made it something merely to teach, we have given the major part of our time and energy to a frantic search for new and entertaining devices. We have taught by rules, we have made exhibitions, and we have graded it. In some way or other we have managed to produce an activity, a routine, a lingo, completely divorced from life and naturally not art at all in many cases, for the very essence of art is its intimacy with life.

So now the most natural and timely thing to do, especially in these days of world reorganization, is to make a resumé of the whole matter of art teaching, with the purpose of trying to actually get at a means of producing a greater feeling, a greater sensitivity, a greater appreciation. To do this it seems best to divide this subject into several divisions somewhat as follows:

1. The peculiar nature of art as opposed to other studies.
2. The Art Teacher's relation to Art.
3. The artistic contact of artist with his audience.
4. The various methods of teaching art appreciation and where they get us. Which ones work and which ones do not.
5. What are the criteria of good art teaching?

To better discuss art it seems well to start out reviewing in our own minds just what the nature of our subject is in the wide range of life activities. How does it differ, for instance, from such things as chemistry, language, spelling, mathematics? In answer we might say that it is a creative activity on the part of the artist and any other point of view is confusing and misleading. We soon realize that there is beauty in all created things if we but had the ability to apprehend it. Furthermore, the word "beauty" has been so generally used in recent years that one hardly knows what is meant by it. It is necessary to be more specific if we are to reach our ultimate goal of art appreciation.

For example, there is that beauty in the rich color of the sunset on the one hand and a mural painting on the other; the harmonious interplay of forms in the human figure and the rhythmic Greek vase; the uplifting splendor of the pine forest and that of a Gothic cathedral; the subtle grace of a wild animal and the rare sculptured figures of the Mound Builders of Ohio; the rich pattern of color of a flower garden and a Persian rug; the expressive human face and a gargoyle; and so we might continue indefinitely as we look about us in the world made up of natural and constructed beauty.

It seems, then, rather obvious that there are two clearly defined paths to beauty; one leading to the beauties of nature which are the creation of a Supreme Being and of course forever inspiring, and the other that work of man which we know as art. Obviously there is a difference between them. The sooner we differentiate in our own minds between nature and art, the sooner will we arrive at an appreciation. This may be difficult. There are those who insist that nature is plenty good enough for the artist to copy. They ask, "Why should he try to improve upon it? He will do well enough to learn to reproduce it." And there are those persons, on the contrary, who take the opposite point of view and tell us that nature is always wrong as far as the artist is concerned. Art begins where nature leaves off. We must believe that art is not only a product of man but his most genuine and peculiar one. In it he puts a full expression of himself free from the limiting circumstances of material life. Is it not reasonable to agree that "Art is art in so far as it is not nature and that it is more important for the artist to have something in his head than the model have something in its body." And again if art is nothing more than an imitation of nature, certainly nature is better. So why bother about art? As soon as we realize that art products, no matter in what field they may be, have a distinct message for those persons sufficiently sensitized to them, we are nearing the gates of appreciation. This subtle art quality or aesthetic value is a matter of spirit, primarily, rather than of the intellect, which accounts for the difficulty encountered by many educated persons in the matter of art understanding while among such primitive peoples as the primitive Africans and the American Indian, a high degree of aesthetic development existed. Throughout all periods of the history of mankind there has been art produced, beginning as far back as the Cro-Magnon Man who thousands of years before Christ produced fine examples of mural decoration on the walls of his caves in what is now Southern France. Need I mention the temples of

Egypt, the work of the Greeks and the Romans, the manuscripts of the Dark Ages, the Romanesque and Gothic cathedrals, the primitive Italian painters, the rich creations of the Renaissance, our colonial architecture, the Windsor chair, and in more recent years the skyscraper and the art of the motor age?

What is the common denominator of all this art throughout the ages? One person says it is the expression of man's joy of living, a sort of aesthetic ecstasy. Clive Bell, the English critic, uses the term "significant form." Psychologists say it is an expression of something in harmony with our senses. However, we must at this point agree to accept the fact that the artist is a person whose creative impulse is of such a nature that he is able to objectify his feelings, to express them through the use of art materials. It is an expression of his imaginative life and serves in turn to arouse the imagination of those who contact it. It is clear then that this message is a matter of feeling and the emotional approach to art appreciation which is to be discussed later is perhaps the most appropriate way of really understanding. A love of art, which is common to all of us to a greater or lesser degree, seems to be an innate desire to live a sort of idealized life by coming in contact with the artist's work. It is a vicarious way of living the ideal life.

Those persons who are able to leave behind them all preconceived ideas that a story or human association will enhance a work of art will be properly rewarded by arriving at an enjoyment not to be achieved otherwise. Fidelity to nature, morality, sentimentality, human interest stories, all have little if anything to do with the real understanding of the work of Art.

Now what about our work as teachers of Art? Do we ever find ourselves losing sight of the bigness of our field? Have we not often allowed ourselves to sink back and stressed the devices of teaching—the routine methods, the disciplinary phases and many more details far too small? Art teachers are constantly being accused of being all too conscious of the formalities and tricks of the class room, rather than art in its bigger, broader connotations. It is usually rather difficult to draw a large group of art teachers to an Art Museum. Their excuse is that there is nothing practical for them to use in their classroom work there. Thus, they place art on a level with spelling and other "tool" subjects. Art is not a tool, art is a way of living. It idealizes our lives. If there is any one thing that would help to raise the opinion for art in the schools to a higher place, it is that its teachers keep attuned to art in its big sense, its spiritual sense, rather than its incidental, its material, or its school room sense. This matter of keeping attuned means becoming familiar, keeping up acquaintance with art in its universal meaning.

We must constantly remind ourselves that art is a creative process above everything else, as far as the artist is concerned. Being, as a rule, a person of

superior sensitivity with an aptitude for using materials or mediums, he expresses his emotional reactions to life in one form or another—his feelings, his moods in regard to various life situations. To simplify matters and avoid a psychological discussion, may I use the words "feelings" and "moods" as being a part of the emotional makeup, as far as this discussion is concerned?

Now if art is an expression involving feelings and moods on the part of the artist, which he creates as a unified whole, the problem for us who make up the audience is to educate, exercise and develop our emotions into a receptive mood. Just as in the study of any subject like chemistry or literature, we do not depend entirely on history for understanding (although this may help), so in art appreciation the proper way seems to be to understand the underlying laws and principles, then go directly to the art for further acquaintance. Enter the gates of appreciation by becoming attuned. The key note of this way of approach was emphasized by Robert Henri, who stressed the fact that appreciation is personal. "Like love," were the words he used. And that to know a picture we should go straight to it instead of reading about it. Everyone knows that in the case of really becoming acquainted with a person, no amount of pedigree or intellectualizing can compare with close association to appreciate him.

Most human beings have sufficient imagination and desire, based on the instinct, to "re-live" the expression of the artist; as I mentioned before, there is a general desire to live through the artist's work, a sort of idealized life; a life detached from material things. The artist so often seems to work at a distance from the everyday life common to all of us, and his work gives that peculiar quality of remoteness which some call "psychic distance." It is a sort of spiritual detachment. The human mind has a peculiar power which gives us all ability to repeat in ourselves a feeling expressed by someone else. It is a power to project ourselves into the work of the artist; we identify ourselves with the moods and motifs in the visual arts. This is called Empathy. And so, with the artist giving us an idealized version of life, detached, restful, spiritual and enriching, on the one hand, and on the other the power common to us all of "re-living" or vicariously experiencing what he expresses, we have a basis upon which to experience appreciation. For convenience let us call the expressional content the artist's "emotional message." Some may ask, "What is the nature of this thing called the 'emotional message'?" It must be something pretty." No. Not at all. Prettiness to the artist, is rarely if ever, felt as worth while, much to the disappointment, perhaps, of many. We may hear someone ask the question, "With so much prettiness and loveliness in the world, why do some painters, sculptors, and those in the visual art, spend their time expressing such terrible subjects. My answer is the same as one given in regard

to the literary art of Eugene O'Neill when such a question was asked, namely, "that prettiness and loveliness, for mature persons, are inherently tiresome and lacking in interest in the field of art."

There is the great danger of allowing sentimentality to take the place of real emotion. There must be few persons indeed who still believe that the artist holds a mirror to nature. We have cameras now which record aspects and give us those snapshots which have an element of the accidental unless the work of an artist. Art is intimate with the fundamental rhythms and feelings of human life, which is filled with a limitless amount of emotional content. Unless we see with Pollyanna's eyes, we cannot accept the fact that life is made up of merely sweet and pretty patterns. For most of us it is rather well interwoven with drama—tragedy and great joys. Real artists in any one of the fields of the visual arts have something to say to us, significant and meaningful. We do not demand prettiness alone of Shakespeare or O'Neill, in literature, nor of Wagner or Stravinski in music. Likewise may we not look for profound feelings in a painting or a piece of sculpture and all the visual arts?

If a person leads us to believe he sees only the pretty, the lovely, the surface aspects, we cannot but look upon him as an Ananias, or a false prophet. From the broad range of emotional aspects, moods, feelings, and sensations, it would seem that the greatest artists have always given us those which were big, fundamental, easily understood by the intelligent. Yet the exact words to name them may not exist. It is the big emotional qualities of primitive artists, the early Renaissance painters, Duccio, Giotto, of Michaelangelo, of El Greco in the visual arts of Shakespeare in literature, and Wagner in music, that have lasted.

The person who is to receive most from an association with art is one who has the right emotional receiving set, properly keyed to those messages of the spirit, broadcast by the artist. It is the job of teachers to do this for their pupils. Such an artistic contact between the artist and his "public" is possible only with the greatest sincerity on the part of everyone concerned, and there are many things which will prevent it, both on the part of the "producer" and the "receiver," as it were. Obviously if the former misses in certain directions, if he is not sincere and sensitive, he may not rightfully be considered an artist. But the important mission here is to clarify this problem of making the public contact the artist on the plane of emotional life. Emotional alertness or spiritual awareness are about as near as the average vocabulary can reach in this direction. However, it may help some to mention several factors which on the part of the average person may destroy the passing of the art quality from one mind to another. Among them might be mentioned first of all the quest of technique so common to those of little imagination. On every hand we hear the cocksure person dismissing works of art right and left because of slight mistakes in

drawing, in perspective, or in light and shadow. To those we should like to send a message that a work of art is great because of its superior good qualities, rather than its absolute adherence to such mechanical devices as perspective or shading. These things are for the artist to use, not for him to be subservient to. He will manage them all right. Skill and devices in handling mediums, just as in all fields of life, are not considered worthy of exhibition at the expense of content. Otherwise one's work would be vaudeville, trickery, a "stunt," not art. A demand for likeness has always been a secondary matter in great art. Even in the portraits of great masters like Leonardo we do not measure greatness by the degree of likeness to the model. It has rarely occurred to any one to care about that. Another stumbling block which should be included is subject matter. Too often all we look for are the answers to such questions as "What is the name?" "What is represented?" "What are the people doing?" etc., just those facts which can be had from the catalogue, while we miss out on the meaning of the picture. And so we might enumerate a long list of such irrelevant points of view which have intercepted the real meaning and robbed many persons of rightful enjoyment. These we must watch for in all the misguided books on art.

Let us consider the various methods of teaching art appreciation which have been used. These classify themselves somewhat as follows:

1. Historical approach.
2. The story telling method or sentimental.
3. The analytical method or design.
4. The emotional method.

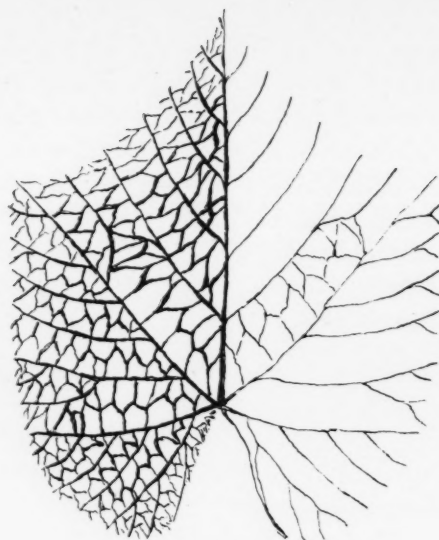
Now which one is the best? Which one works? And which ones do not? Perhaps they all help, but from what I have already said, it seems obvious that a combination of the last two would be the perfect method. Just as we approach any subject by knowing or becoming acquainted with its laws and then plunging right into it, so in art a knowledge of certain laws or principles of design and going straight to a work of art seem to be the answer.

What about the historical approach? Memorizing dates, classifying, identifying, may have an important place in the cultural life of an individual, but they can not in any sense lead to a sensitivity, open-mindedness or emotional experience necessary to art appreciation. What about story telling? It seems here that we substitute a story for something else quite different. And this method may do much to misdirect the real understanding. The illustrative, the story telling, the descriptive, have always been considered secondary in the arts. Instead children can get a feeling from a work of art, in many cases better than the adult with crystallized imagination and feelings.

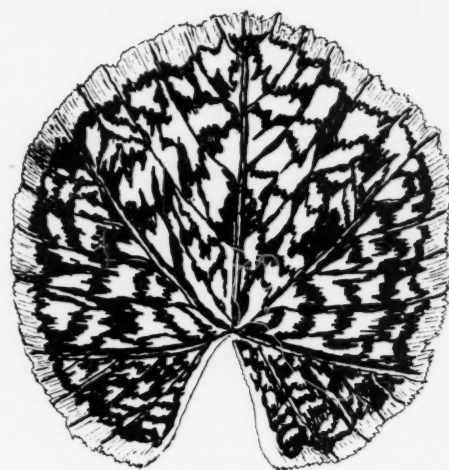
The analytical design approach is a great help in understanding, yet it needs feeling to back it. To analyze how the artist produces his effect, we might

Continued on page 9

This article by the author of "Experiences In Creative Expression" presents another point of view in the study of plant forms in art.



Grape leaf showing radiation and structural outline

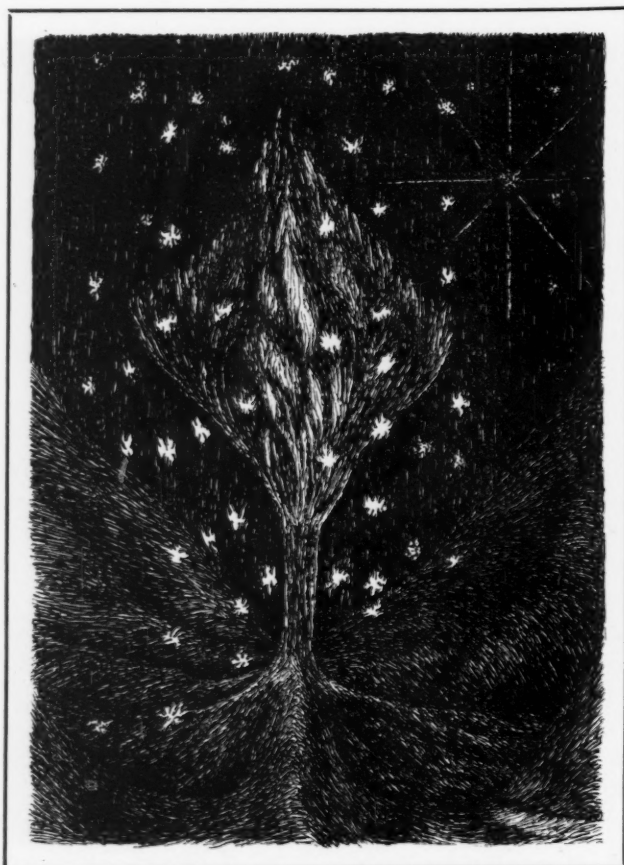


Circular leaf accenting radiation in structure

INTERPRETATION OF LEAVES IN DESIGN

By ALBERT BLOHM

A composition based on a leaf and its kinship with a landscape, trees and stars.



The accompanying pen and ink drawings of leaves represent an effort to learn a little something about the drawing of leaves, and to produce, finally, a satisfying interpretation of a leaf in a finished composition.

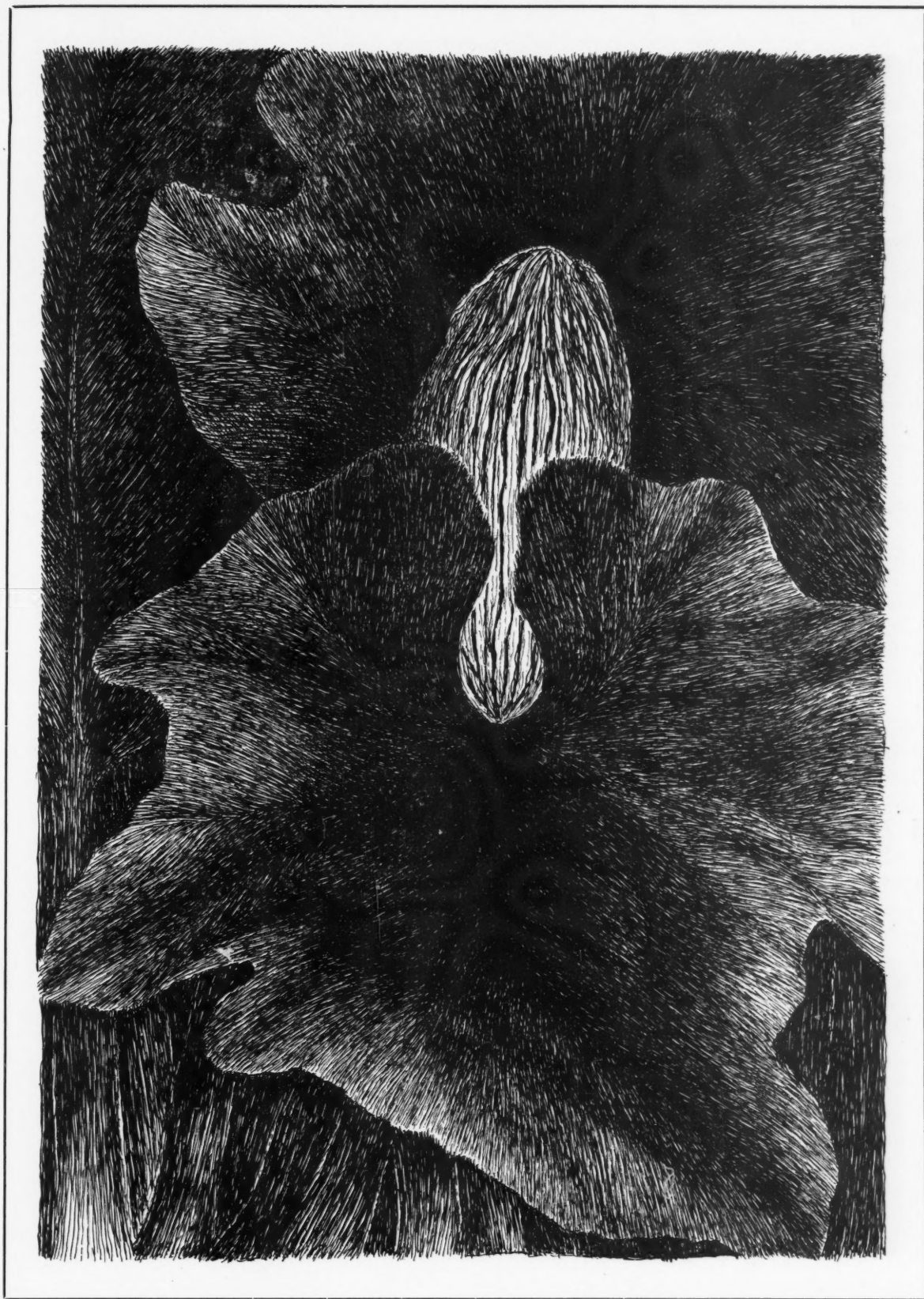
It all began with the observation of an oak leaf. Turning it about at various angles revealed a surprising number of leaf aspects. It was a blade of grass, a strange seaweed, a tree, a bird, a cloud, a star. What a leaf is depends on how you look at it, and on the light. It is an exceedingly plastic object to illumination and point of view. The oak leaf drawing makes this statement, since it is composed of various aspects of the same leaf. Its execution brought the feeling that our common conceptions of the nature of things are exceedingly narrow and naive. One will do best, perhaps, in understanding if he is not too lavish in literal faithfulness to his eyes.

For further study a simpler leaf was chosen—a leaf of the wild grape. First we have the structure of the leaf showing the ribs and veins. We note the midrib and four lateral ribs, essentially dividing the leaf into five design units. One can feel, if faintly, the relation of the leaf to tree, to fabric, to lace, and even to stained glass window.

Observation of ribs, veins, outline and surface shows that the leaf has a tendency to pull toward, or revolve around a center—to make circles, which is achieved to perfection in three dimensions in the fruit of the vine. We make this statement in the drawing of the leaf as a round leaf, accenting radiation.

The forces in the leaf also have a tendency to move up parallel with the midrib. We can feel this in the structure and see it more plainly on the surface and in the highlights. We make a drawing to show this

DESIGN



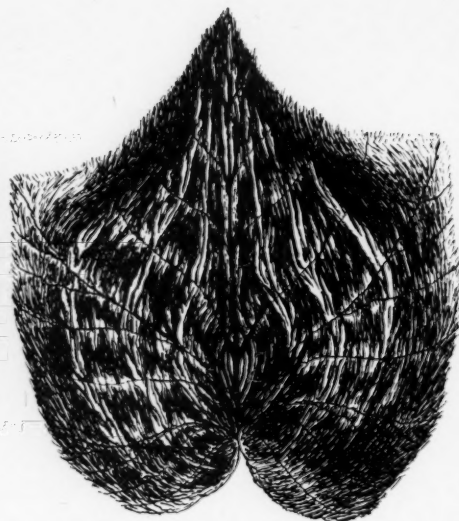
A SQUASH FLOWER COMPOSITION

By combining leaves and buds to express the total meaning rather than the literal qualities this design was produced.

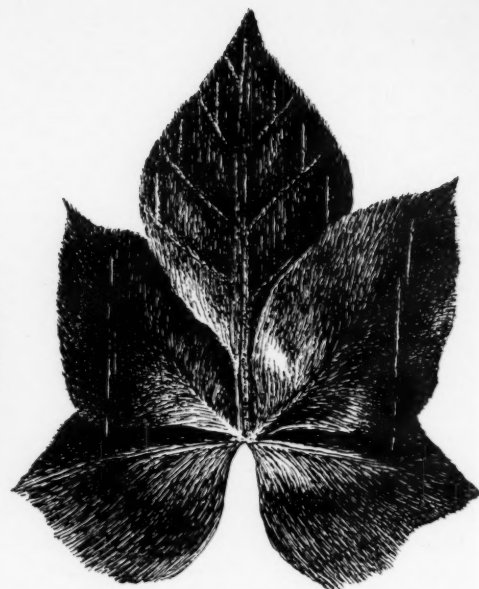
FOR NOVEMBER



Wild grape leaf drawn to express a vertical movement



The same leaf drawn to show a circular movement



A leaf showing a stray individual feeling in its parts

parallelism, feeling as we do so the kinship of the leaf to light, rain, and the pull of gravity.

Moreover, these two tendencies work together—up and around at the same time. As we record this observation with pen and ink, we feel the kinship of the leaf to wind and flame.

If one looks at very many leaves on the wild grape vine, he will note that the units of the leaf tend to separate. There are often deep indentations in this direction, showing that even in the leaf the problem of individualism within the social structure is felt. As the drawing to express this concept was made, the leaf was sensed as a different leaf, and a leaf with a hankering to escape.

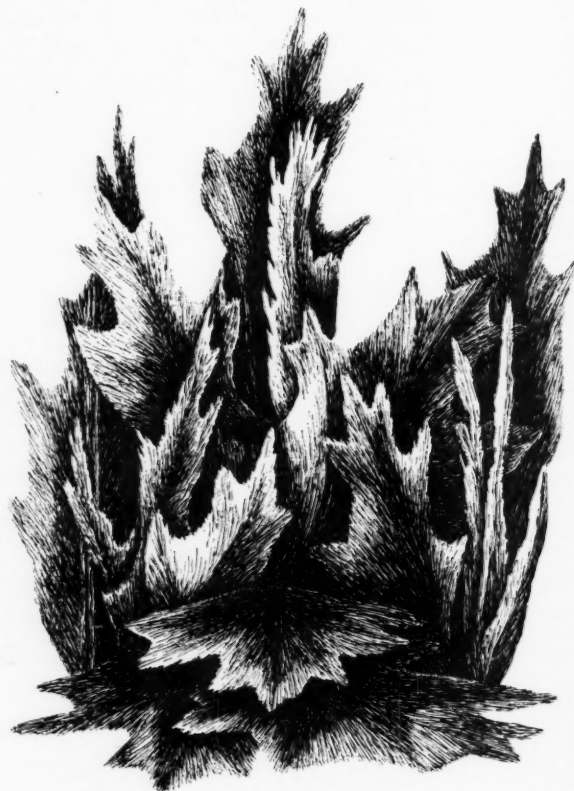
If the leaf, in common with all life, has dreams inciting struggle to become something other than itself, we may as well set down its dream which might be of tree, landscape, a handful of snowflakes, and a star, perhaps.

It may be that a dim awareness of this metamorphic streak in natural objects led to their use in applied design. At any rate, the tree and landscape element in the leaf suggest a design for a flat surface—a carving on a box, for example; and the form of the leaf, its ribs, and veins suggest a design to be applied to a vase.

Now we attempt to test to what extent this study has affected our ability to draw leaves. We select a squash leaf for subject, squash leaf and squash bud. We do not try to be literal, or philosophic, or poetic; but to feel, rather, as much of the total meaning of leaves as possible. The predominating feeling accompanying the work in this case was for the landscape element in leaves, and for the lantern shining in a cool, shady place.

The whole of the experience connected with these drawings seems to indicate that this approach to the

A study of the oak leaf showing its various aspects and its exceedingly plastic nature with changes of position and light



art problem probably has considerable value, since it tends to develop within one a stream of ideas to keep fertile the ground of one's creativity. It certainly enhances the pleasure derived from the work.

DESIGN AIDS ART APPRECIATION

Continued from page 5

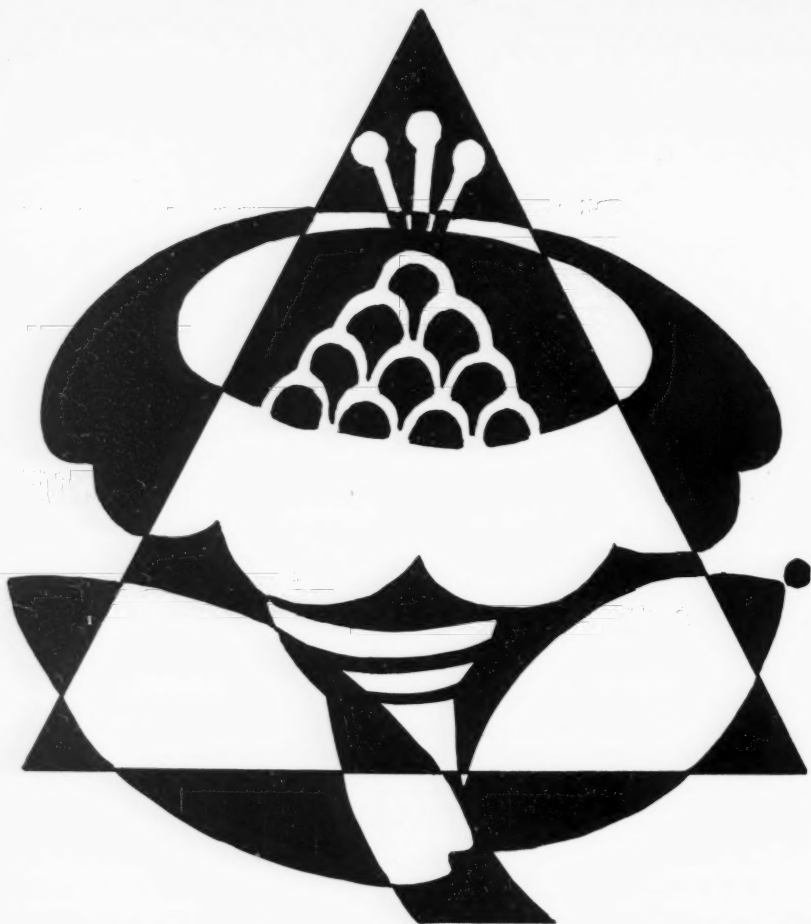
mention his feeling for basic moods in terms of some material which to him is best suited to "put over" his feelings. There are, for example, certain feelings in rotundity of form and strength which can best be expressed by a sculptor in stone; there are other emotional qualities that another artist feels may best be expressed in the color qualities of oil paint, with all the possibilities of line, while still another creative person may express best in the vibrant and fluid qualities of water color. So we might go down a long list, mentioning the emotional meaning of various line arrangements like the rest and repose of the horizontal opposed to the explosive feeling in a radiating arrangement; the exciting effect of red in color as opposed to blue, the stability of heavy dark values as opposed to fragmentary frivolous possibilities in scattered small darks or light. However, as mentioned before, the artist has a feeling for the possibilities of these elements. The first of these is line. This is perhaps the most subtle and sophisticated of them all. Sometimes line is something easily seen as in the case of a pencil drawing or the contour of a sculptured form. In the interior of a Gothic cathedral the use of line is rather obvious while in certain types of painting the line is unseen but felt and is a way in which the eye travels from one part of the composition to another. Certainly one quickly realizes the differences in feeling to be derived from the tall vertical lines of a cathedral as opposed to short broken lines of a caricature or humorous drawing; and likewise the free flowing lines of a dream picture produce a response quite unlike the angular lines upon which the artist might express warfare. Another element is mass which in flat two-dimensional art we might refer to as shape. In decorative art the problem of mass arrangement is particularly vital. In sculpture, architecture and ceramics, mass becomes three-dimensional and is called form. Then there is the matter of light and dark arrangement which is different from light and shadow and is such an important factor in all forms of art. It gives character to architecture; it is basic in the composition of a painting. When we come to the matter of color we have one of the most vital means of expressing emotional quality and frequently the artist may choose to depend on it and its variations of hue, value and intensity, as a major factor in his work. What a world of interest and feeling there is to be found in this one element alone! And it seems most vital here to mention once again that it is in these elements of design and the manner in which they are used that a beginner may find greatest help in an understanding of the visual arts. Just as in the appreciation of music we are ready to receive what the composer has to say by means of tones, harmonies and counterpoint rather than description and story telling, we should seek to understand art by means of the principles of

art and the manner in which the artist uses them.

With these elements in mind, we should realize that every work of art is an expression of unity. In this perhaps might be considered the one supreme law. By this we mean that there is a pleasing relationship of all the elements involved in the whole and in some subtle way this unified whole is in accord with the spiritual phases of life. Some persons may choose to use the word "harmony" in place of "unity." To achieve a feeling of unity we necessarily will see that variety exists, for some elements must of necessity be more pronounced than others. Variety in line, mass, light and dark, and color may exist. Usually if the work of a beginning student lacks vitality it is because there is not sufficient variety in these elements. Because rhythm is a part of all human activity and an essential in all physical life, it plays a most important part in the arts, visual as well as musical and literary. Rhythm may also be referred to as sequence or repetition of lines or other elements. Rhythm is accented repetition. It may express itself in a series of lines, a progression of masses, varying lights and darks, and color sequences. And just as no story or play is interesting without an element of conflict and just as no construction can avoid the stress and strain of material, a work of art needs opposition of some sort in its design. Opposition might be considered the vital force of art. Some call it accent. In all forms of beauty we seek balance and in some way nature has taught the artist that his creations must likewise show a pleasing proportion of various elements and in some ways this balance is akin to what is otherwise known as restraint, a spiritual temperance. Each one of these principles, or laws, though briefly touched upon here, introduces a limitless field of interest and enjoyment and will prove helpful in arriving at the emotional expression of art.

These are a help but cannot be substituted for real feeling. It is for most persons, perhaps, the easiest way for reaching the goal of real appreciation, yet when depended on too much and carried too far, result only in a desire for appraising a picture rather than enjoying it.

When we come to the emotional approach, I think there is little left to say. May I offer in conclusion a few short definitions taken from very different sources and which state concisely and emphasize the point? It has been said: "Art is a worthy expression of a worthy emotion." Also "Art, in the story of the human race, arose as the best means of emotional purification" and "Art is better able than any of the immediate expressional activities to give complete and effective relief from emotional pressure." How true this next one is, "Emotion is about nothing, but it clamours for something to direct itself upon." The various arts serve well as such objects to the creative mind. This holds both from the standpoint of the artist and the persons who make up the audience.



A new and sparkling type of light and dark arrangement characteristic of our contemporary life is presented in this method which for convenience we call designing in reverse values. Through these devices a new field of decoration is offered.

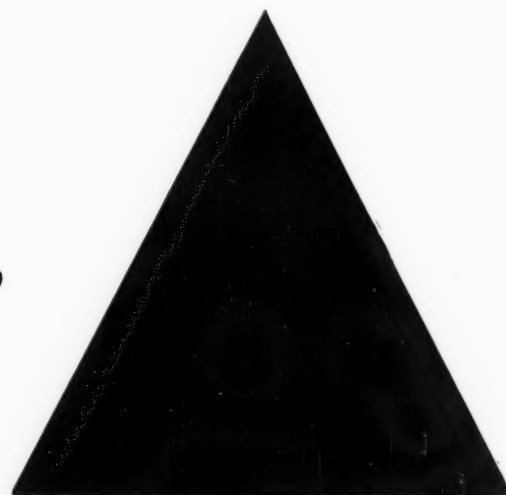
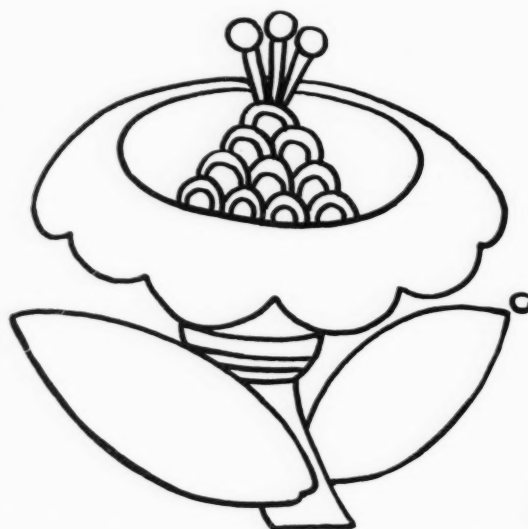
MODERN DECORATION IN REVERSE VALUES

By GENE STARR

Artificial lighting we know today has progressed from the smoky and dim velvety illuminating of the torch and candle to the sharp, clean cut paths of the powerful modern searchlights showing for miles across the country side and sky. Modern lighting makes startlingly vivid areas of light and dark which often make beautiful, unusual designs. Values are reversed

on a definite line where the same shape may change suddenly from white to black. From this we get a type of design so commonly used today, characterized by sparkling patterns of alternating lights and darks. Flowers may be stylized particularly well to this arrangement, as the accompanying cuts show. In several cases adaptations from the Penna. German motifs

In the motif above may be seen a combination of the circular flower at the right with the black triangle which was superimposed and gave opportunity for startling distribution of values.



DESIGN



A MODERN DECORATIVE FLOWER

A brilliant effect of light and dark results from superimposing flower forms of different types

DESIGN

found in the March 1932 "Design" were used. Besides single initials from the alphabet an entire word or short sentence in heavy faced modern letters combined with slender plant or animal forms kept very subordinate make interesting title pages, covers for books, pamphlets or programs. The heavy dynamic elephant, against which the slender, swaying tree is silhouetted might be part of a jungle frieze composed of an entire zoo, though unlike the bulky animals, the slender ones should be combined with simple, massive units.

Very complicated outlines should be avoided in reverse value designing or a crazy quilt effect will be the result in which all semblance of form is lost. A very undesirable thing for one of the objects is to make forms stand out clearly and sharply from each other though the value is completely reversed. Not only black and white, but one hue on which colored paper may be used, for this often adds to the appropriateness—as reds, greens, or silver at Christmas time. Besides flowers, animals, and letters; buildings and many other units found in primitive and peasant art offer numerous motifs to be treated in this way.



A list is suggested for the use of these reverse value decorations below.

Head pieces • Trade marks
• Inserts • Wrapping papers
• Tail pieces • Box tops •
Christmas seals • Designs •
Greeting cards • Folders
• Modern poster layouts •
Package labels or seals • In-
dustrial arts designs •
Applied surface patterns



A MILK WEED IN CONTOUR DRAWING

By Nell Reeves

A FLOWER PANEL

By CURTIS G. HOWARD

Starting with a contour drawing of a plant form like the one on the opposite page, a series of interesting steps may be taken by the beginner - - In this rectangle the flower was placed with added darks - - at first they may not be especially pleasing but further experiment and study in this direction brings a feeling for design



The vase at the left was decorated by using engobe with incising natural black clay. The vase at right is an example of slip painting using natural colored clays. Both were made by pupils of Mr. Williams at University of Nebraska.



DECORATIVE STONEWARE IN NEBRASKA

By RAMOND HENDRY WILLIAMS, Inst. in Ceramics

In a short space of two years' time the pottery department of the University of Nebraska has developed a practical, tho low fired, stoneware that has been successfully decorated by painting and incising. The achievement is not only in the hard impervious body and glaze but in the suitableness of the shape and decoration. It is not without difficulty that students are taught the limitations of pottery and that all contours and decorations must come within the simple plastic bounds of a clay product. Simplicity is the foundation of the decorative work but the pot and the glaze must be fired high enough (cone .01) to make a hard, dense body that cannot leak or be scratched by sharp steel instruments. The fundamental use of a pot comes first with the idea of beauty refining the form of the piece. With these points in mind a great joy comes from conquering the rudiments of pottery. It is the unsophisticated glazes and decorations that are sought for. The greatest pleasure comes from the use of glazes that support the earthly quality of the body. It has been the duller glazes that have been the most used altho several charming pieces have been produced with transparent glaze over underglaze painting.

There have been two types of underglaze work done: some have been slip painting with or without incised work and some have been oxide or matt painting on the biscuitware. Slip painting is next to incising in its early and universal use as a decoration and the

two have long been combined to make a pot more beautiful. Any process that has stood the test of all times and all races needs no other endorsement of its value. Altho primitive in its conception in the hands of modern workmen it is in danger of becoming over exact unless a sensitiveness for the material prevents harshness; then the slip work becomes free and expressive. A colored slip applied to the incised part adds depth and interest. In Nebraska the slips have been either natural colored clays or light clays darkened or colored with oxides. Not only has the incised part been covered with slip but in some instances the whole pot has been covered with slip before the incising was done. In this case the design was cut thru the slip to the foundation color.

The biscuit painting is less deliberate and is of a nature to encourage the freedom that is so admirable in plastic art. It can be done entirely free hand. In the case of the oxide painting especially correction of the brush stroke is not practical as in most bodies the pigment is absorbed into the pores. The oxides were used thin as tho they were inks and care was taken to prevent running during the painting process. If a second coat was necessary the first was dried to prevent streaking. For the matt painting the glazes were painted on evenly and as heavily as could stand the fire without running enough to spoil the design. A small amount of movement in the kiln, called budging, often softens the contours and adds to the charm



At the left an example of matt painting on the tall pitcher while the bowl was decorated by oxide painting.



Starting at the extreme left is a bowl form decorated by inglaze painting. In the center is an example of using a combination of matts while at the right is a small bowl with a bird design which was produced by incising with cobolt slip.

of the painting. For either oxide or matt painting a thin coat of glaze was sprayed on. If the transparent was used it might have been of any color value but if the matt was used it was safest to use a light color. Both glazes were sprayed on thinly but the matt was necessarily about twice as heavy as the transparent. The matt painting gives the feeling of a decoration in relief, suggesting enameling in the design, while the oxides give the effect of a dyed pattern. There seem

to be unlimited possibilities in variation in either field and they are well within the bounds of good taste and within the natural feeling of a plastic material.

Inglaze painting is one of the loveliest and no doubt one of the most difficult forms of ceramic decoration. This type of work first came into world-wide prominence with Italian Majolica in the fifteenth century altho it had been done for centuries before that and

Continued on page 24

THE OLDEST AND THE NEWEST IN MAYA POTTERY

By DELPHIA PHILLIPS

Not only is this vase beautiful in design and coloring, but it is also regarded as the most important piece of Maya pottery so far discovered by the excavators in the fascinating Maya ruins. For a long time the archaeologists from the Carnegie Institution at Washington who were conducting the excavations found little or no pottery in the ruins. Wonderful architecture, and marvelous carvings they found in plenty, but only a few somewhat crude and uninteresting samples of pottery came to view.

But at last their patience and work were rewarded by finding some exquisite pottery bowls and jars which for ages had lain in a Maya tomb. They were found at Uaxactun (pronounced Whashawktoon, as nearly as our English tongues can say the word) in Peten region, which lies in the geographical center of the Yucatan Peninsula, Guatemala. The region is dense, which is without permanent habitation today.

The conditions of travel are so difficult that only archaeologists in search of ruins, or "chicle-bleeders" in search of the main ingredient in chewing gum, ever penetrate this forbidding region. Although Uaxactun is only 120 miles from Belize, the capital of British Honduras, a week or more of arduous travel is required to reach it. This travel is in dugout canoes on the shallow, winding Belize River and by mule-back through swamps and along tortuous and difficult chicle trails.

Arrangements were made with the Government of Guatemala whereby work on the Uaxactun Project was begun in 1924, and has since been carried on in season. The results have justified Dr. Morley's faith in the importance of this point for intensive investigation.

The field season of 1928 was marked by discovery of a pyramid mound, which was in reality a beautifully proportioned flat top pyramid of uncut stone faced with dazzling white stucco. This pyramid in ancient times had been completely covered by a second and larger one. It appears that this strange people often built one structure over or around another, and sometimes a third was superimposed on about the original structure.

Stone monuments in the plaza thought to have been set up when the pyramid was concealed, carry date glyphs deciphered as corresponding to 97 A.D.

Three years later the work of excavators shifted to the so-called "Acropolis" a complex of mounds, buildings and courts, with many sculptured monuments. Special study of Pyramid A-1, the dominant member of the group, was undertaken. Like many others, in-

vestigation proved that it had grown to final form through successive accretions. In this instance five distinct pyramids had been built one upon another. Below the second one from the outside, lay the top of the third, and here it was that the two burial vaults were discovered which, when the capstones were removed, yielded the ceramic treasure which made the working season of 1931 so notable. Vault No. 1 made of roughly cut stones, covered with large limestone slabs, contained the skeleton of an adult male, with its head to the north and its hands upon its right shoulder.

Among the other small and relatively unimportant articles of the grave furniture was found the beautiful cylindrical, polychrome vase, containing the bones of over a hundred shrews. Vault II contained fragments of human skeletons and seven polychrome vessels. Two more polychrome bowls and a plain black bowl were found in the earth-filled 15-inch space between the walls of the two vaults. Some of the bowls were broken, but all the pieces were recovered, and all were of fine ware.

The three most striking vessels of the lot are a shallow bowl with three legs, 14 inches in diameter; a shallow, flanged tripod dish, 17 inches in diameter, and a cylindrical jar, or vase, 9 inches high and nearly six inches in diameter. The colors on some are striking, the first named showing central human figures in red and black on an orange-buff background. This figure is most interesting, as it has struck a sort of swash-buckling attitude, and was thought to be doing some kind of posturing dance. The round hole in the middle is believed by the students of such matters to indicate that it was ceremonially "killed." The series of hieroglyphics in black near the outer rim of the bowl is done in free hand. Looking on this ancient piece of pottery, so long hidden in the earth, and seemingly forever lost to mankind, one is forcibly reminded of a piece of old Chinese ware, without dragons, and with different features on the human figure in the center.

The second bowl with its elaborate designs in red and black on a buff background is fully as interesting, but much more intricate in design. Animals, serpents and human figures are enacting dramas of different sorts on this bit of pottery. It likewise carries its hieroglyphics to tell a story to any who may be able to decipher it.

The third and most beautiful of all the vessels is the cylindrical jar. The robe on the figure shown here is more artistic, and the two rows of date glyphs make

A MAYAN VASE

The coloring of this vase was very beautiful. The Museum of the University of Pennsylvania had it painted.



it priceless. The designs stand out against a red background. Around the rim of the jar, beneath a band of red, is a cream-colored band bearing hieroglyphs outlined in black and painted some in red and some in pale orange, giving a beautiful effect. Five human forms are depicted on the vase, though only one shows in the illustration, and one jaguar. The chief of the human forms is seated cross-legged on a dais, with a smaller figure back of him, bearing an offering. Behind this one is a third figure, holding a ceremonial staff, tipped with feather work, over the two.

Facing the principal figure are the remaining two and that of the jaguar. Between the foremost of these figures and the one seated is a double row of calendric hieroglyphs, eight in each column. These date glyphs, even more than the intrinsic beauty of the vase, make it the most important example of Maya ceramics yet brought to light. It is the first complete series of date glyphs ever found on any medium other than stone or stucco.

These date glyphs, reading from left to right and from top to bottom, probably refer to some event that took place centuries before the vase was made, perhaps marking the time when two ambassadors appeared before a king or noble. Dr. Morley, of the Institution Staff, who has made a special study of

Maya hieroglyphs, states that there is an inconsistency in them which leads him to the conclusion that the artist made a mistake in the use of his number symbols. It is as though a person in a letter should write "Monday, September 1, 1932" when the first day of September fell on Thursday instead of Monday. However, a date was obtained by study of the glyphs which is equivalent to 120 B. C. according to one system of correlation, and to 140 A. D. according to another.

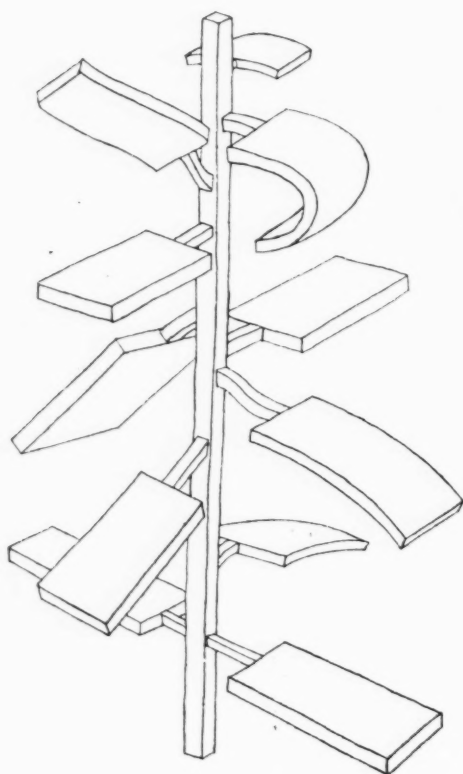
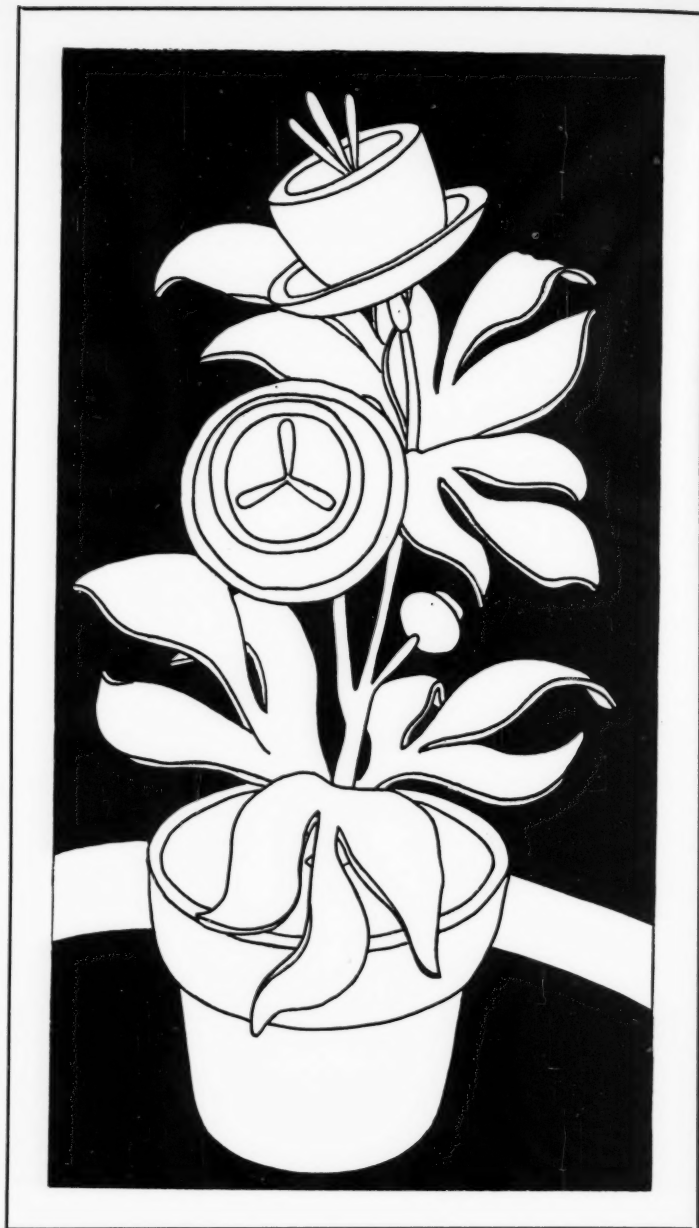
The discovery of these vessels is important because, dating back as they do to the Old Empire Period, which ended about 600 A. D., they show that the ceramic art of the ancient Maya had reached an advanced stage of development in that early period even though judged by modern standards.

They also show with remarkable clearness details of the ceremonial dress worn by priests and officials. This information is particularly valuable because the climate in the Maya country is so moist that all ancient textiles have disappeared; this is true of almost all archaeological records except to those committed to stone. From such paintings we infer that elaborate and beautiful fabrics must have been woven and that the art of feather work must have had an astonishing development.

Continued on page 24

DESIGN IN VOLUME DEVELOPS FROM THREE DIMENSIONAL DRAWINGS

In the October issue of *Design* we presented a most complete article on Three Dimensional Drawings by Dorothy Bulkley. In this series of flower design problems we present more of the work of Miss Bulkley's pupils.



Perspective, vanishing points and all the problems of convergence if thoughtlessly used may do much to detach from the design qualities of one's work. But when the three dimensional expressions of form are the motive in using the principles of perspective very striking and decorative effects may result. In the September number we presented an article by Miss Bulkley in which she described an interesting method of achieving a strong solid feeling in decorative and composition projects. The difficulty with all beginners, as most teachers know, is this matter of producing a simple strength in the forms selected in building up a piece of art work of any kind. In this issue among the various ways of securing design material from flowers we wish to recommend and emphasize this intriguing way of wading through the alluring surface details and casual aspects in creative work. By beginning with a knowledge of drawing simple



A FLOWER COMPOSITION

Three dimensional drawings may
be used in this manner to secure
a solid type of arrangement

DESIGN

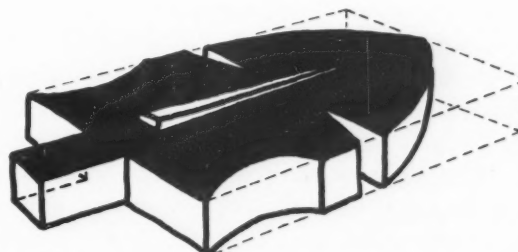
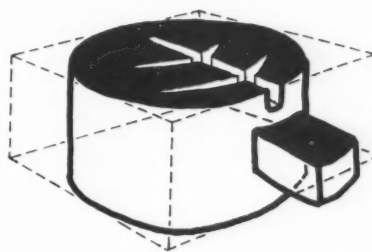
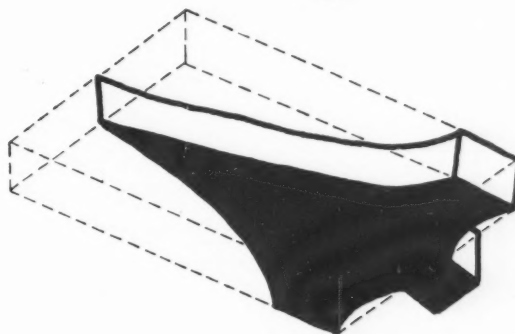
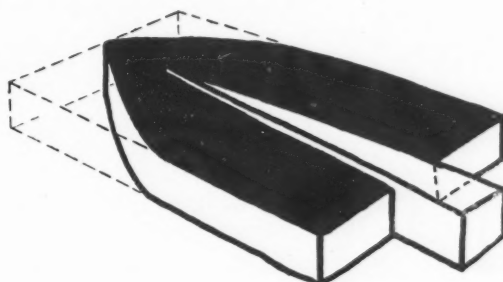
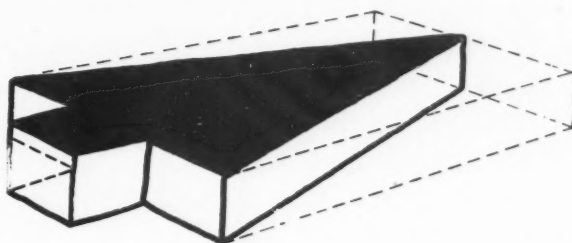


In this small potted plant decoration at the left may be seen suggestions for numerous designs of the structural type. In this we see another way of attacking the problem of design from flowers.

structural forms and their various modifications due to position the young students soon arrive at a control and freedom which is quite stimulating and encouraging to go on assembling and building the rather meaningless forms into more coherent and significant sequences as seen in the accompanying diagrams and drawings. "Construct, construct and construct," one wise person has said when asked how to become an artist. Creative building must be ever held as the essence of all art, and perspective without creative expression has no place in the life of an artist. As shown in the article referred to before all flower motives were built on the common geometric solids and when the designer comes to the matter of creating a flower the rhythmic unfolding of leaves may easily be evolved from a stem with the rather flat rectangular masses in sequence as shown at the bottom of page.

The current trend in decoration calls for a structural beauty quite unlike the surface "applied design" of some years ago. A greater interest in the new problems—needs and materials which modern industry is now facing is probably responsible for this new type of strength. The time when "cute" houses and "slick" curves—their long weeping lines adorned every school room project is past and art teachers from all sides are calling for more real art qualities from their classes. Design in its real meaning as structure is being sensed more and more. We are doing something on schools, although much remains untouched, to prepare for the reorganization of our industrial art. It has well been said recently that within ten years every thing we see and handle will have changed its form and color. Three dimensional designing prepares the way.

Below is a series of leaf forms showing the development of most interesting solid leaf motifs from geometric forms ---these were exercises used by Miss Bulkley as illustrated in our last number.



POLISH EXHIBIT SHOWS DEVELOPMENT OF NATIVE DESIGNS

By BLANCHE NAYLOR

Peasant Motifs form basis for Modern Decorative Art shown in the accompanying panels from the Brooklyn Museum

One of the most comprehensive exhibits of folk art ever shown here is now to be seen in the Polish Exhibit at the Brooklyn Museum, and the value of such a complete display of strong native talent for all serious students of design cannot be over-estimated. This exhibit was arranged by Marya Werten, and collected by this artist-teacher in her native land. It gives a co-ordinated, unified presentation of fine arts and crafts, and suggests the desirability of a deeper study of the work of Slavic artists and designers.

The material shown, covering painting, the graphic arts, weaving, woodcarving, mosaics, posters, book-plates, masks, mobile toys, decorative papers, block prints, embroideries, pottery, glass, and metal, occupies several long aisles and major sections of two floors in the Brooklyn Museum. In conjunction with the exhibit various lectures and programs of folk-dancing and music are arranged, and to further arouse interest in student circles a competition of student work based on this exhibit is being held. Entries are now being received and the winners will be announced soon.

It is especially interesting to note that in Polish methods of art instruction the same general feeling and spirit is inculcated in both the fine and the decorative arts. The results of this treatment are to be seen in the definitely linked atmosphere of work in these two brands of art which in other countries are often approached from radically different points of view.

The same pervading spirit of strength, brought about by the use of decisive line and clearly defined composition and color is felt in the early peasant products and in the commercial and decorative art of today in Poland. There is, in certain instances, a slight obeisance to Persian characteristics. Some designs are touched also by an Oriental quality, but through the entire showing, whether in the early tiles and woodcarvings, or in contemporary fabrics and ceramics, there is always that distinctive treatment which causes even the untrained observer to recognize the earthy, clear, vital vision and execution of a people who for generations have lived close to the land, retaining through centuries and through great difficulties the



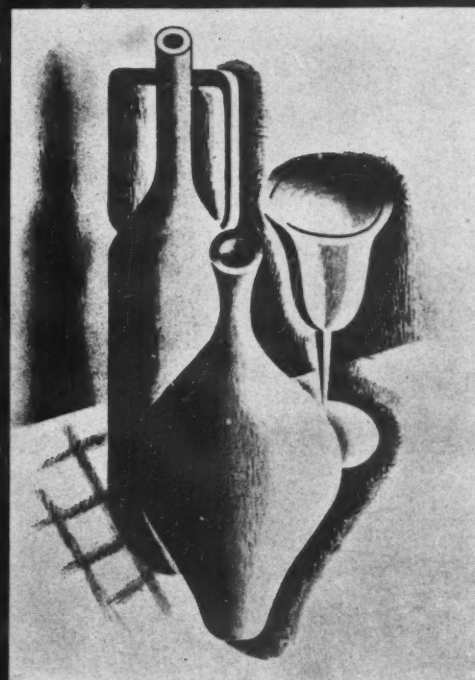
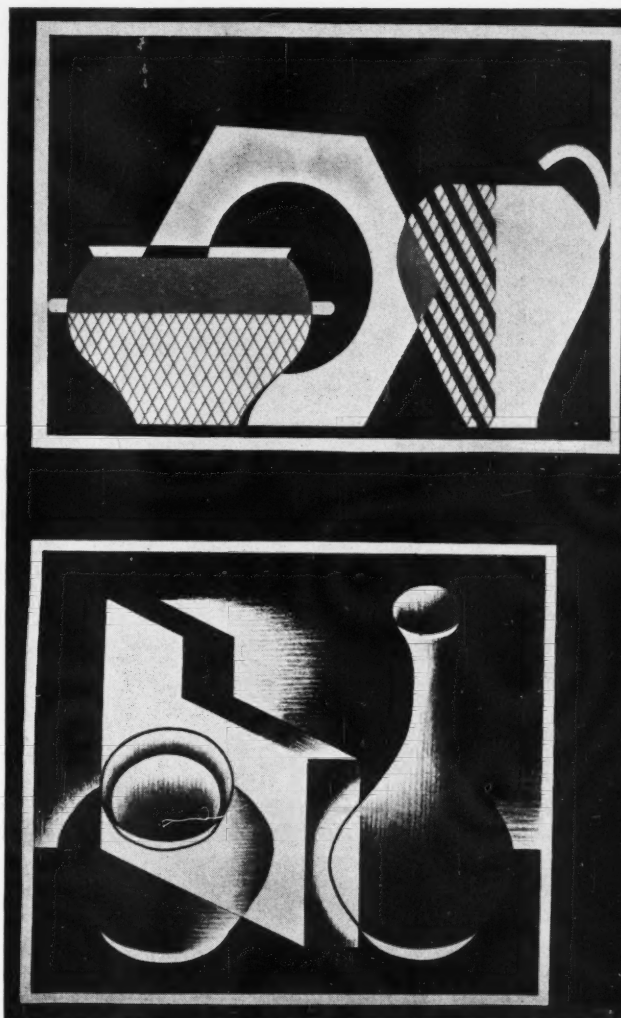
characteristics which make their arts and crafts so definitely their own.

The particular Polish craft which heretofore has perhaps been best known as that of weaving and embroidery, and the many examples of that "kilims" show in modern application motifs derived from old peasant pieces. Costumes for ceremonial occasions are adorned with brilliant borders and central patterns of rugged type. Original, strong, geometric designs appear in wall-hangings, rugs, and hand-woven linens.

Among the most effective designs evolved from the decorative ideas of the Polish country-folk are those which owe their origin to the gay tiles found in farm and village kitchens. Individual craftsmen in small towns throughout the countryside work independently upon these, and consequently there is an infinite variety of pattern, plan and treatment. Many groups of figures, some telling whole legends within the confines of a few inches of pottery, are based upon folk-tales, political or religious happenings, and amusing scenes of everyday life.

Straight primary colors are used contrastingly in every branch of Polish art. The woodcarving in larger pieces, of furniture, chests, tables, and chairs is adorned with intricate space-covering designs in palette tones. The complete admiration of the Polish craftsmen for these gay colors is carried into his work and adds to it an unsophisticated and sincere charm.

In smaller carvings, in woodcuts, watercolors, weavings, and painting upon glass, religious mysticism has a definite influence. Peasant homes and roadway shrines require religious figures, and their worshippers are often their makers as well. The peasant homes long depended for their major adornment upon the



Modern Polish still life studies

application to the walls of gay paper cut-outs, and the manner in which the delicate border effects are achieved by the use of sheep-shears baffles description. It has come to be a seemingly inherited talent, yet the designs are totally different, and the contests of one peasant-artist with another striving to achieve the finest effects has developed astonishing versatility.

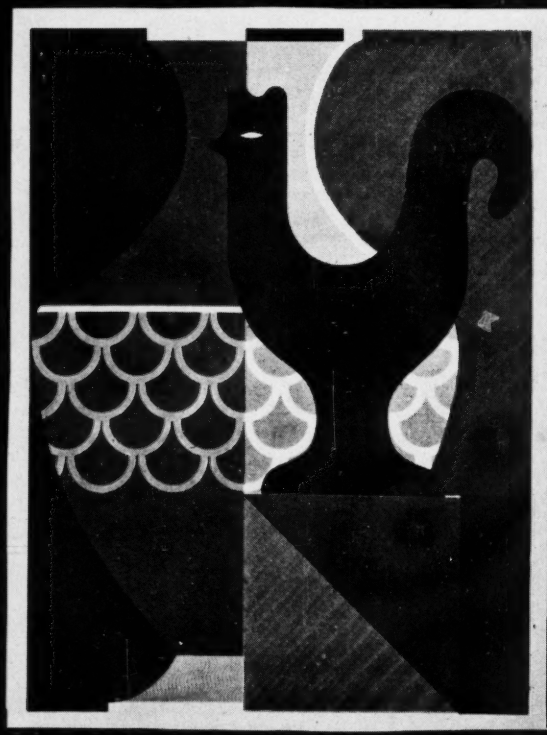
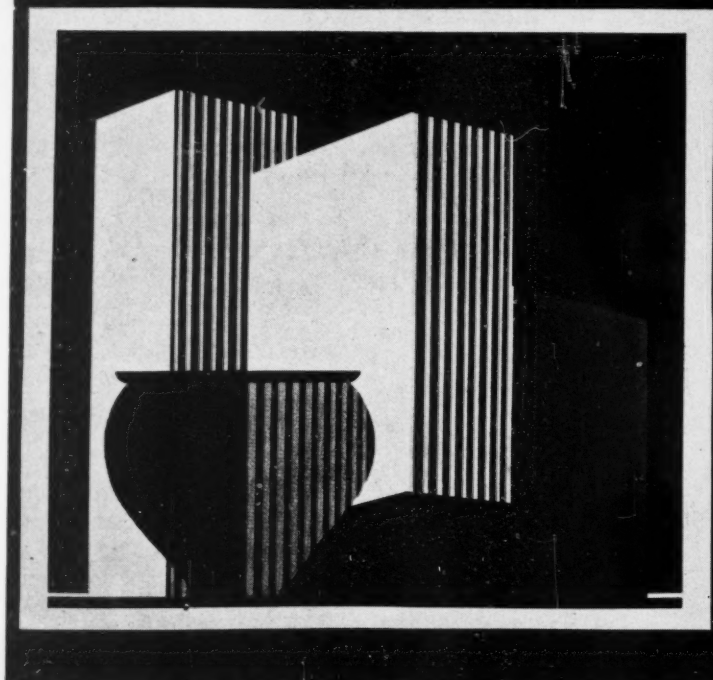
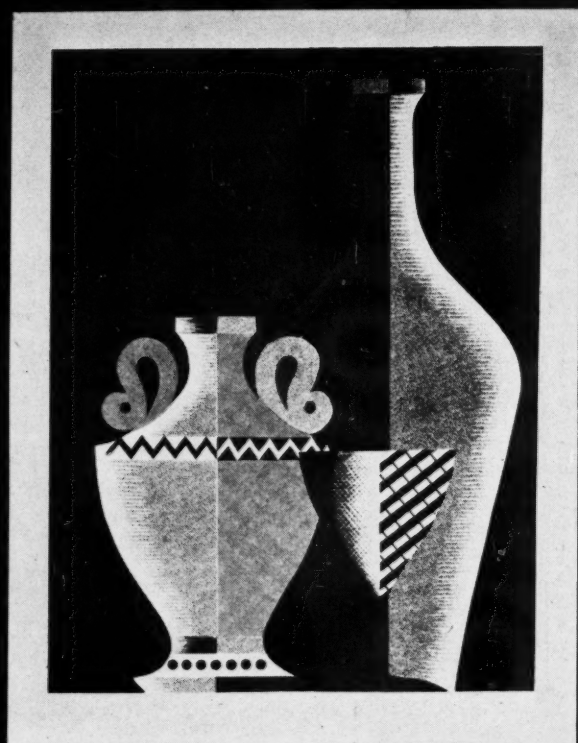
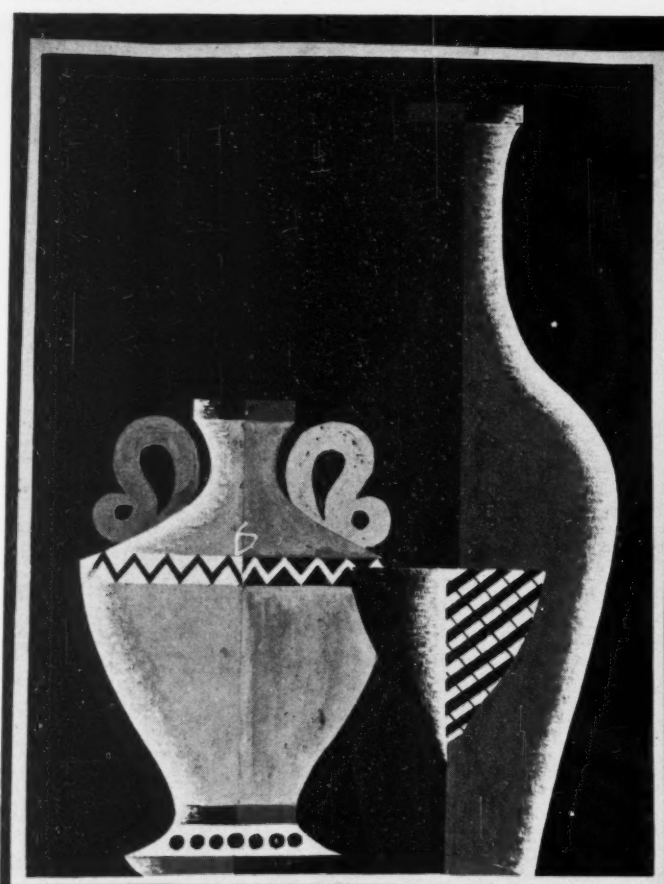
The art co-operative called "Lad" has sent fine fabrics and ceramics, and their stated purpose is "to attain their own artistic expression of a modern character, avoiding the imitating of international patterns." Furniture and metal objects are produced by this group, and examples of their work won much praise at the Paris International of 1925.

In ceramics the peasant work stands out strongly by reason of its colorful, wellplaced designs. Decorative animal figures, pitchers, plates, candlesticks are finished most often in bright green, brown or yellow, usually on white or creamy backgrounds. The figures were often formed from wooden or metal cheese or cookie moulds and the homely nature of the resulting groups is carried over into much of the modern pottery.

The work of students in the various art schools as shown in this exhibit is filled with a freshness of approach, a knowledge of the traditional bases of design,

and a readiness to experiment which is commendable. Since the regaining of Poland's independence after a long period of attempts to enforce her political subservience, the growth of all arts has been a steady development. The last two decades have witnessed a rapid flowering of commercial art, especially in posters, advertisements, bookbindings, pamphlets and magazines. Many competitions are carried out in this field, giving added incentive to the young designers working in these media.

It is natural for a people deprived of its nationalism to strive to retain it, and when it is once more restored to them to emphasize its differing character so that it will never again suffer the threat of extinction. This is perhaps one of the chief reasons for the cohesive effect of all arts and crafts in Poland, and the desire of Polish craftsmen to give prominence to the moods, habits, costumes, landscapes, religion and daily needs of their own people. Whatever the reason, the result is extremely good, and the folk art of Poland may be said to have made for itself an important place in the decorative art of the world.



MODERN POLISH STILL LIFE STUDIES IN DECORATIVE STYLE



MOTIFS THROUGH RESEARCH

The development of motifs through research using choice museum pieces is always of great interest to beginning designers. The rich decorations on the piece of Haban pottery shown on the opposite page were the sources of many motifs, a few of which are shown here. This study helps beginners,

DECORATIVE STONEWARE IN NEBRASKA

Continued from page 15

has been done in many variations since. It is of course a type of decoration not found in primitive pots but it is spontaneous and extremely fitting to stoneware or faience. The painting is done in opaque glazes so has the advantage of a total disregard for the color of the biscuit. The very texture of the unfired glaze to which the painting is applied demands the most confident spontaneous execution of a carefully thought out design. There can be no corrections and only slight guides in the placing of the pattern. The bulk of the work of this type done at Nebraska was in matts rather than enamels as was that of the Renaissance and the earthy quality of the matts was beautifully combined with the soft quality of inglaze painting. Regular matts with an addition of ten per cent of either flint or kaolin have been used extensively as the surface on which to paint but the barium matts with their extremely soft texture and subtle color have been the favorites. The glaze is sprayed on and is as thick a glaze as can go thru the fire without running. Altho the painting is usually done in an almost ink-like consistency care must be taken that the oxides do not spread on the sprayed surface. The process demands care and assurance for the workman but is an excellent test of a good craftsman and a good artist and the results are usually worth the effort.

Students have responded remarkably well to the doctrine of simplicity and earthiness in ceramics and the possibilities for development and progress in the future at Nebraska are encouraging.



A Haban vase which served as the source for the several units on the opposite page.

THE OLDEST AND THE NEWEST IN MAYA POTTERY

Continued from page 17

The discovery also adds to the slowly accumulating collection of Maya pottery, a collection, as it grows, and its chronological sequence is determined, may be expected to throw much light on the various stages of cultural progress through which the Maya passed. Knowledge of the larger population movements of this people as they shifted from one region to another, and knowledge of the relative age of various city ruins in the Maya fields have been obtained very largely through the hieroglyphic inscriptions on stone monuments found among these ruins. They must have been a time-observing people for the archaeologists have found that it was their custom to erect stone monoliths in cities at the end of successive five-year periods of their chronological era and to inscribe on each the date of erection. Although many of these date glyphs have been deciphered this record in stone, at best, is fragmentary; also there are many city ruins in which no dated monuments have been found.

The special helps that pottery is expected to give are in tracing the movements of the people, in charting the currents and cross currents of trade, in discerning and defining the influence from without and within which affected the intellectual and esthetic life of the people, in confirming and extending the chronological record, and in working out the story of the rise and decline of given cities.

Dr. A. V. Kidder, Chairman of the Division of Historical Research in Carnegie Institution, says of pottery:

"The usefulness of pottery has again and again shown itself to be the single most reliable and most accurate means for establishing the sequence of cultural periods. The pre-history of Egypt, the Near East, of the Valley of Mexico, of the American Southwest, has been or is being outlined on the basis of ceramic evidence."

The reason for this as has often been pointed out lies in the plasticity of the potters' art and in the fragility of its products, the former quality permitting constant change, the latter insuring both opportunity for modification and abundance of remains in the form of shards.

"Ceramic research in the Maya country has been beset with difficulties. Potsherds, so common and so easily obtained from the surface in arid countries are hidden by jungle growth in the Maya region. Even after the trees and underbrush are cleared away, remnants of pottery recovered are all too frequently rotted by the corrosive acids of jungle humus."

So the searchers rejoiced that some specimens of Maya pottery were deeply entombed, in pyramid within pyramid, so it was preserved, to come forth at last into the hands of the appreciative men in this day—as the oldest and the newest of new world pottery.

DESIGN

IN THE WORLD OF CONTEMPORARY DESIGN

Continued from page 2

membership Committee has during the spring and summer organized on a national scale to adjust itself to the increasing national scope of the Museum's activities and better to inform the country of the Museum's work.

This important innovation means the creation of an out-of-town representation by appointing a Chairman for each chapter of the Committee in every part of the country. To date the following representatives have accepted chairmanships of out-of-town chapters: Miss Etta Cone, Baltimore, Md.; Mrs. S. V. R. Crosby, Boston, Mass.; Mrs. Walter R. Lord, Buffalo, N. Y.; Mrs. Charles B. Goodspeed, Chicago, Ill.; Mrs. William J. R. Alexander, Cincinnati, Ohio; Mrs. P. C. Hill, Fort Worth, Texas; Mrs. Francis Goodwin, Hartford, Conn.; Miss Elinor Clark, Haverford, Pa.; Mrs. M. Bullitt, Louisville, Ky.; Dean Everett V. Meeks, Director, School of Fine Arts, Yale University, New Haven, Conn.; Mrs. Chas. H. Chadwick, Palm Beach, Fla.; Mrs. Charles A. Robinson, Jr., Providence, R. I.; Mr. Berkeley Williams, Jr., Richmond, Va.; Mrs. Francis Cunningham, Rochester, N. Y.; Miss Alice O'Brien, St. Paul, Minn.; Miss Olive Rush, Santa Fe, N. M.; Mr. Josiah P. Marvel, Director, Springfield Museum, Springfield, Mass. and Mrs. William Henry White, Waterbury, Conn.

Mrs. John S. Sheppard of New York is Chairman of the Membership Committee, composed of the following members from New York City: Mrs. Alexander M. Bing, Mrs. Porter Chandler, Mrs. John D. W. Churchill, Mrs. Thomas R. Coward, Mrs. W. S. Cowles, Mrs. William T. Emmet, Jr., Mrs. Artemus L. Gates, Mrs. Walter Hochschild, Mrs. David Franklin Houston, Mrs. O'Donnell Iselin, Mrs. John D. Kennedy, Mrs. Samuel A.

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FAMOUS PAINTING RESUMES TOUR

Seven cities warr'd for Homer being dead,
Who living had no roome to shroud his head.

● Thomas Heywood might have been writing of Whistler's famous painting of his mother, soon to leave the Chicago Century of Progress to resume its triumphal tour of the country. Since October, 1932, when the Museum of Modern Art borrowed the celebrated portrait from the Louvre and arranged its coast-to-coast itinerary, more than two million people have seen it. It has been shown in New York, San Francisco, Los Angeles, St. Louis, Columbus and Chicago. During November it will be on display at the Cleveland Museum of Art. Then it will travel to Kansas City, Toledo, Dayton and Boston before its present scheduled return to Paris in June, 1934. Twenty-nine cities have requested the privilege of showing this almost priceless work of an American artist, but only the twelve mentioned have been able to secure a place on its crowded schedule. The Museum of Modern Art has therefore decided to petition the Louvre for an extension of time. Forty years ago, when the painting was shown at the first World's Fair in Chicago, a number of the cities now so eager to borrow it had the opportunity of buying it for one thousand dollars—and refused.

The "Mother" is the most widely known of the nine circulating exhibitions sent out by the Mu-

seum of Modern Art, which include architectural exhibitions with and without models, a survey of modern painting in color reproductions, the portfolio of Rivera's Mexican frescoes, an exhibition of American Mural Art, and a collection of American Folk Art. In the eighteen months since the Museum started the first of its exhibitions on tour, they have been shown in fifty-four cities from coast to coast to west and from Vancouver, B. C., to Dallas, Texas. Their sponsors outside of New York have been museums and art associations, women's clubs, libraries, department stores, colleges, and local chapters of the Junior League. The Middle West leads in number and frequency of exhibitions shown, with Ohio first of all the states and California second.

Extreme precaution is taken to guard the Whistler painting as it passes from city to city and while on display. It is shown only in completely fireproof buildings. It is protected not only by a guard on constant duty and an iron rail but by a concealed mechanism so delicate that if the painting is moved in the slightest degree a loud alarm sounds. For further protection, a detailed photograph of the painting is taken by each museum on the day of its arrival and departure. The genuineness of the photograph is vouched for by the affidavit of museum officials. The final detail of authenticity is assured by photographing with the painting a local newspaper published the day it arrives and the day it leaves the city.

The Museum of Modern Art was the first American organization to borrow a work of art from the Louvre and it is determined to return this valuable painting in as perfect condition as it was received. So Whistler's "Mother" is an honored and a carefully guarded guest in the land that might have been her home.

A SEVENTEENTH CENTURY COSTUME

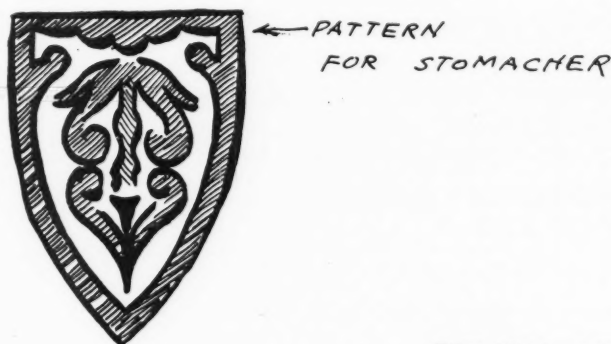
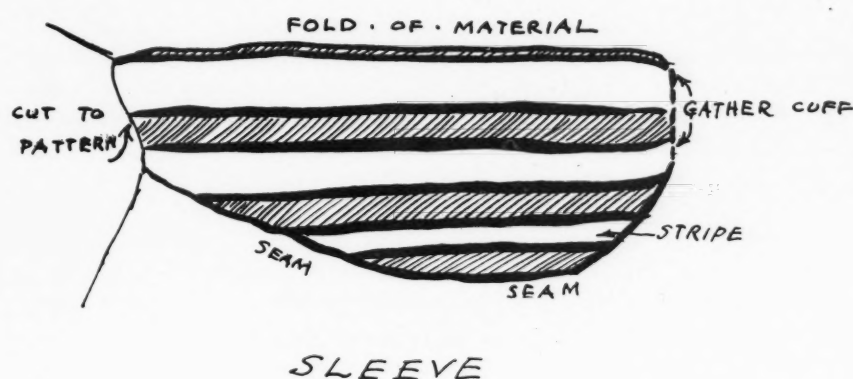
By MERCEDES PEARCE



DESIGN

How To Make A Seventeenth Century Costume

By MERCEDES PEARCE



MATERIALS

Unbleached Muslin, Putnam or Diamond Dye (yellow) Poster Paint (vermilion and maroon) Small White Petticoat Edged with Lace Scraps of Maroon Velvet Veil (voile or any light material).

SKIRT

The material is dyed yellow. Three widths of the material were used for the skirt. The design (see chart) is stencilled on the cloth with charcoal, inverted each time it is repeated. Then the design is painted solid vermilion. It will be necessary to experiment with the paint to get the right consistency. However, some of the paint will soak through the material no matter how carefully it is applied. The darker portions of the design are painted maroon, to give the effect of brocaded material from a distance. Poster paint gives a very rich and beautiful effect to material when viewed on the stage under artificial light. The added weight of the paint causes the skirt to hang in beautiful folds. The piece down the center of the front is part of a velvet curtain, painted vermilion. Six or eight inches of yellow cloth on either side of this panel tend to give the effect of an underskirt and a brocaded overskirt.

BODICE

The dress is high-waisted, consequently the bodice is short. It can be cut from any simple pattern to fit the wearer. It is plain yellow in color and opens in the front, as the skirt.

SLEEVES

The sleeves are yellow striped with vermilion (see chart). The stripes themselves are edged with maroon, to give the effect of double sleeves, the outer ones slashed.

COLLAR

The collar is cut from a petticoat, gathered at the neck and held with a large clasp. The collar should be starched.

STOMACHER

Color the same as the skirt (see chart). It should be fastened to the bodice slightly lower than the sketch, allowing some of the throat to show.

BELT

Maroon velvet.

SLIPPERS

Low, red bedroom slippers.

OTHER ITEMS

A full skirt should be worn underneath this costume. The skirt should just sweep the floor, in the front. The width of material at the back should be a foot or so longer and cut round to give the effect of a train. The cuffs should be either velvet or lace or imitation fur. This costume calls for many rings and a fan. The hair should be worn in loose ringlets and parted in the center. Wear bangs, if possible. The veil should be white or yellow and worn gathered at the nape of the neck or pinned to the curls on the back of the head. Be sure to allow much of the hair to show in the front. If possible, the hair should touch the shoulders. This costume can be worked out in a variety of color schemes, as magenta, red-violet, violet; the approximate cost (unbleached muslin at five cents per yard) is about fifty cents.

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